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ELIZABETHAN PORTRAIT

1598

Museum Appropriation, 1935

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AN ENGLISH LADY OF QUEEN ELIZABETH'S DAY

THERE are few places that offer as much adventure in interesting lines as a museum, of whatever sort. Many people go to an art museum and are interested only in the color, or form, or story that is told them in the paintings, or drawings, or prints, whereas closer acquaintance opens ever widening fields of interest. Surely this is precisely the case with the portrait from the time of Queen Elizabeth which has recently been purchased with the Museum Appropriation.

Few countries have exceeded England in the emphasis that has been placed on portraiture. Palaces and mansions, homes of nobility and landed gentry, and the more modest residences of the moderately well-to-do, often house groups of family portraits ranging in date over many centuries. Other collections of the sort, alas, are now dispersed through the family line dying out, or reversal of fortune, to be found scattered all over the world, in public and private collections. Here each and every one of them, whether by a great painter or not, whether excellent as a work of art, or the crude results of the itinerant limner, pays constant tribute to the English characteristics of pride of ancestry, of emphasis of family membership, of weight of heritage and place, of duty to be performed with as much or more skill, and whole-hearted patriotism, as that of the ancestors whose portraits in all degrees of artistic merit hang before the English youth as he grows up.

In all the colorful and fascinating history of England, there is perhaps no chapter that exceeds in brilliance, achievement, increase of property, and breadth of exploration, that of Queen Elizabeth. In her time Drake played at bowls before scattering the Armada of Spain to the four winds; the English ships sought the uttermost parts of the world; wealth, hitherto undreamed of, poured into English hands; peace, following the destruction of the Armada, brought its benefits to England at large.

Above all, the influence of the Renaissance came across the Channel from France, to spur on intellectual and artistic life to an extraordinary degree. To go on at length about Queen Elizabeth and the advantages enjoyed during her reign is a temptation, but we want to see a little bit of it through the portrait group now in the Museum.

The painting is of a mother and child, thinly painted in the manner of the times. The lady stands beside an arm-chair with seat and back covered with green material, possibly velvet. In the chair is an embroidery frame. The child stands on the seat of the chair, supported and protected by her mother's arm. In the upper left corner are two inscriptions in Elizabethan characters advising the interested beholder that the lady was twenty-four when the portrait was made in 1598, and lower down, is the information that the child was nine months old at the time.

Who the lady and child were is not so easy to determine, as there is no name on the painting, but there is much to warrant a conjecture as to her station. The costume, which will be discussed in more detail later, is of the richly decorated, exaggerated type which was the proper thing to wear as a member of the Court of Queen Elizabeth. Moreover, the painting is done in the manner of the court painters, among whom was Marcus Gheeraerts, the younger, and Lucas van der Heere. The ability of the family to hold its own at Court is again in evidence when we note the wealth of jewelry and precious stones which the lady wears. The careful grooming of the person and the aristocratic fingers also point to membership in the nobility of the day, or else to the landed gentry; but it is less likely that the landed gentry would hold an honored place at court.

But the painting has more than fashion at court to show. The subject of our painting found time not only for her duties at court, but to provide the line with an heir, and it is fair to assume that she doubtless proved to be a worthy mistress of the estate that was hers. That all was not buried in the rigorous court life, is seen

in the fact that there exists in the Manor at Stanmer, belonging to the Earl of Chichester, a painting of the period bearing the legend, "The Perfect Wife." There is, of course, no comparison of detail between this painting and the one in the Museum, but it betrays a little of the loving regard and appreciation which someone took in the subject of the portrait at Stanmer. We may with justice see in our portrait some of those wifely graces which, doubtless, rendered our lady beloved and honored in her day, despite the severely formal dress she is wearing.

But to return for a moment to Queen Elizabeth's reign in general and the year 1598 in particular, so far as the latter concerns the dress. The Queen was born in 1533, so in 1598, which is the date of our portrait, she was sixty-five. Already she realized that she was aging, and losing some of her charm that she would like to preserve. Her vanity led her to develop modifications of the current styles of dress to hide the ravages of time; and being for the Queen, these changes naturally had a reflex action on the styles of the day, so that the peculiar dress seen in the end of the sixteenth century became the fashion. Yet it was not wholly original in its elements, but reflected the current styles of the continent. The year 1588 makes a convenient changing point in the matter of fashion, for it was that of the crushing defeat by the English of the Spanish Armada. Broadly speaking, prior to that date the prestige of the Spanish Court and fashion from that source was largely felt; hence the extensive use of the Spanish farthingale. Following the defeat of the Armada, the emphasis tended to follow French lines more and more, and the portraits of the ladies, whether of the Queen or the ladies of her court, show the extended use of the French farthingale. This is the case with our portrait.

The farthingale was the predecessor of the hoop skirt. Its invention is attributed to a Spanish princess, in whose country it was called a *verdugado*, and consisted of a petticoat, usually of canvas, held in ex-

tended position by hoops of several kinds, perchance whalebone, cane or steel; over this was stretched the under skirt of some light material and then the rich material of the outer skirt. In its Spanish form the extension was towards the bottom of the garment, in the French form the petticoat is held out more horizontally near the waist, so that all evidence of human shape below the waist is lost. It is this latter form which the English used so frequently after 1590.

Other features of the dress deserve some slight comment as being so distinctive of the period. These are, first, the great wide sleeves, as we are told "padded and stiffened with embroidery." Again, the long V-shape of the waist, following Spanish and French parallels is as extreme as anything to be found on the Continent. One interesting feature in our painting is the ruff. Prior to 1597, these had for size, elaborate character and decoration, and eccentricity nearly approached the impossible, but in that year the Queen commanded the Lord Chancellor and the council "that after the 21st of February of that year no person shall wear or use such great and excessive ruffles, in or about the uppermost parts of their necks, as had not been used before two years past; but that all such persons shoulde in modest and semely sort leave off such fonde, disguised, and monstrous manner of attyring themselves." Perhaps the full force of this law had not reached the lady in the portrait, yet her ruff is less exaggerated, but in the revised fashion of the day, no longer linen as formerly, but now in lace, higher at the back than the front, open at the front and lessening down to points at the neck. Again our portrait is true to the style of the day in the low-cut dress, revealing the curves of the bosom. It was the prevailing custom for youthful virgins to be so dressed and the Virgin Queen even at sixty-five, made it fashionable at her court. Small wonder that the married lady of our portrait follows the style of her Queen.

Lastly, the dress in the portrait is richly decorated with jewels of all sorts, while

elaborate rings, necklaces, long chains, etc., of gold and jewels make the general appearance rich indeed. Here, as in other portraits of the day, European influence in design is in evidence. This was perhaps fostered by the many French and Flemish refugee craftsmen who found asylum in England and enriched the life of their day with their skill. This phase of Elizabeth artistic expression might be elaborated at length, but perhaps here it is sufficient only to call attention to the fact, and the excellent illustration which our portrait gives of the place that jewelry played in the year 1598. The popularity of jet as shown in the earrings should be commented upon.

As a further proof of the accurate portrait of the times which is under discussion, the style of arranging the hair is of interest. From 1575 the front hair is raised from the forehead in a high roll and held in place often with a wire frame or pad. Even so did our lady arrange her hair, so we find her in the height of fashion.

Two other details perhaps intrigue us. First the thinly pointed face and its unusual pallor. Regarding the latter, we must again remind ourselves of the fact that the reigning Queen was sixty-five and that excessive use of facepowder had become a necessary part of her facial make-up to cover the increasing signs of age. Naturally, here too, her ladies of the court and those of degree in the land followed her example.

Half-hidden in the shadows on the right of the lady in the painting is a chair of Tudor shape, already mentioned, covered with dark green stuffs. In the seat of the chair is lying the embroidery frame, with work in progress. Perhaps this is a tribute to the domesticity of the lady, or here again might be a delicate hint that she reflected the virtues of her sovereign queen, for Elizabeth herself was a distinguished needlewoman, who in her busy life found time to encourage like skill in others and to enjoy the relaxation of this type of work herself. The embroiderer of the day was known as a tambour-stitcher. Workers in this field will note that the frame was rec-

tangular rather than circular. The lady has a spray of pinks in her hand. This flower at that time was usually called a gilly-flower, while the embroidery frame shows flower and fruit motives which were popular in Elizabethan embroidery.

Such details savor of archaeology, but they add interest to a work which is valuable as an object of art in spite of the curious nature of the costume and the mannerisms of the day.

L. EARLE ROWE

NOTE—Indebtedness is expressed to an article by A. J. B. Wace in the *Annual of the Walpole Society*, volume 21, 1933, p. 43, on "English Embroideries belonging to Sir John Carew Pole, Bart."

SAMUEL VERNON, A SILVERSMITH OF EARLY RHODE ISLAND

NEWPORT, the chief seaport of Rhode Island during the eighteenth century, was the hub of art and craftsmanship in this colony. Where wealth and prosperity were so prevalent, talented workmen had little difficulty in earning a livelihood. Although the art of the silversmith was introduced in the 17th century in this town, Samuel Vernon was the first craftsman working in this metal to win distinction. His successful career was followed by those of others among whom, prominent in this field, we find Arnold Collins, Samuel Casey, and Jonathan Otis.

Daniel Vernon, migrated in the year 1666 from London to Rhode Island, where he married Ann Dyer, a granddaughter of Ann Hutchinson, and their son, Samuel Vernon, was born in Newport in 1683. He was a second cousin of the famous Boston silversmith, Edward Winslow. The younger Vernon was twice married, first to Elizabeth Fleet in 1707, and second to Elizabeth Paine in 1725. He was admitted as a Freeman in 1714, and later became prominent in public affairs, when he served as justice of the peace in 1728 and assistant in the General Assembly between the years 1729 and 1737. In 1737 he was a member of the committee chosen to settle the boundary line between Massachusetts and New Hampshire. Political duties did not consume all of his time, and by the

examples of his work preserved to us we may be grateful that he did not ignore the pursuit of his talent.

The Museum is most fortunate in possessing a small but distinctive collection of his silver. A significant piece is a spoon

nicely decorated on the back with beaded leaf scrolls and a triple rat-tail extending half of its length. This decoration has suffered the effects of considerable use, and little more than a suggestion of its former beauty remains. The maker's mark, S V



PORRINGER

Gift of Miss Mary Lemoine Potter, 1933

by Samuel Vernon

SPOON

Gift of Mr. Herbert Lawton, 1933

by Samuel Vernon

probably wrought not long after the turn of the century. It is the gift of Mr. Herbert Lawton, and the style is typical of spoons made in 1700 or just previous to that date. The handle is straight gradually broadening to a trifid end turned up slightly, and the oval bowl, worn along one edge, is

above a fleur-de-lis within a heart, is impressed on the handle near the bowl, while the initials, D G and M G, in Roman capitals are engraved on the handle's tip. The letter M is the only one that bears evidence of shading, although the letter D may very likely have been similarly

treated. No such decoration can be discerned, but since the latter is worn considerably, the original was perhaps also shaded. It is indeed strange that the initials of the Christian names should be the ones selected for emphasis, when it is nearly always the surname on which one chooses to elaborate. Similar spoons are dated as early as 1680 although the absence of a drop just above the rat-tail on the handle, places our spoon in the early 18th century. It is probably the earliest Vernon piece owned by the Museum.

Two drinking vessels, one a beaker and the other a can, differ considerably in style, although the former precedes the latter by perhaps only five years. The beaker purchased with the Mary B. Jackson Fund is a flaring cup with a molded base without decoration. It is quite similar to one made by Samuel Edwards in 1730, differing principally in the shape of the handle and tip. Its graceful S-shaped handle terminates in a plain oval with a tiny hole, said to have been utilized as a whistle in calling for an additional beverage, neatly concealed beneath the tip. The lower end of the handle is fastened to an oval applied near the base of the body. The

concave, oval thumb rest and a baluster drop decorate it above the initials R^{ED} in shaded Roman capitals, while a slightly worn maker's mark appears just below. Although handleless beakers are frequently found among pieces of old church silver, those with the single handle are rarely associated with ecclesiastical services. Whether this appendage suggested to the faithful elders and deacons a scene of revelry and drinking so that they preferred to use the plain beaker, is but a conjecture. Two-handed cups, differing from the ordinary drinking vessel, were also frequently offered to the church for communion service. The body of the beaker is formed of two pieces, the flaring top soldered to the round, flat base. The handle and molded rim complete the graceful lines of this early American cup.

The second cup or can, a gift of Mrs. Murray S. Danforth, was probably made about 1735. It is nicely wrought with a bulbous lower section tapering toward the mouth finished with a slightly flaring lip. The body has been hammered from a single piece of silver and mounted on a molded, splay base. A fancy, molded drop appears under the hollow, S-shaped handle where it joins the body at the top, while the lower end is fastened to a flattened oval applied on the bulbous section of the body. The traditional holes for whistling for another draught are to be found both at the handle's tip which forms a lobe and in the drop finial, where the upper section is attached to the body. A decoration simulating a coat-of-arms is engraved on the front of the cup and is comprised of leaf and serpentine scrolls with imbricated design between garlands formed of laurel leaves. On the shield is emblazoned a chevron. The initials G^{WM} in shaded, Roman capitals are engraved on the base, while at the top of the body near the handle is the familiar maker's mark. The height of the can is 4 7/16 inches, slightly less than that of the beaker which measures 4 5/8 inches. A thumb rest, little more than a thickened upper section of the handle, and a lobe finial express the simplicity which Samuel



BEAKER

by Samuel Vernon

Mary B. Jackson Fund, 1934

Vernon employed in his art as a silversmith. His proportions are pleasing, and his freedom from ornate decoration enhances the charm evident in all of his work.

Another noteworthy piece is an attractive tankard described in a former bulletin article.¹

The fifth and last piece of Vernon silver in the Museum collection is a porringer, the gift of Miss Mary Lemoine Potter, and probably dating about 1735. The bowl measures 5 1/8 inches in diameter and is slightly bulbous with a narrow, flaring lip. A very much worn maker's mark which appears near the center of the convex base and a small piece of silver riveted on the body, where a rift caused by the edge of the base wearing thin along the edge, both assure one of the object's popularity not only as a work of art, but as a utensil. The large keyhole handle attached to the side of the body is formed of symmetrically arranged leaf scrolls with an aperture suggesting a keyhole. This arrangement is almost identical with that of the handle on a porringer made by Samuel Casey perhaps twenty years later and owned by the Museum. The latter silversmith may very likely have been an admirer of his predecessor and so followed the graceful lines employed by this first distinguished Rhode Island craftsman.² The width of the handle is slightly greater in the Vernon piece, but the same graceful arrangement of leaf scrolls prevails in the porringer made by the later silversmith. The initials M P in shaded, Roman capitals and separated by an asterisk are engraved on the handle near the body. Despite an occasional dent, the beauty of its workmanship is not lost, and although two centuries have elapsed since it was wrought, the modern silversmith may well study it for excellence of design and execution.

Such a variety of silver enables anyone whether craftsman or layman to adequately judge the workmanship of this accomplished artist. Samuel Vernon might easily stand as a pioneer Rhode Island silversmith, a forerunner of an art prolific among native craftsmen for two centuries, and a

cornerstone of an industry which acknowledges Rhode Island as its leader. May the name of this eminent silversmith be perpetuated by the preservation of that most appropriate monument, examples of his art.

DOROTHY N. CASEY

¹See Bulletin, Volume XXI, Number 3, page 41.

²See Bulletin, Volume XXII, Number 4, page 51.

A NEO BABYLONIAN LION RELIEF IN GLAZED TILE

A RECENT writer, carried away with enthusiasm, has given the title "Magic Spades" to his book on recent archaeological discoveries of importance. Indeed, he is quite justified in doing so, for by their means treasure untold, of historical and archaeological value, has been given to us. The magic part consists really, as Dr. Reisner, the great Egyptologist once said, in knowing what must be in a given place if it has not previously been destroyed or taken away. Of course, the one adventure of this kind that is well known is the discovery of the tomb of Tutankhamen, with its exciting and numerous finds.



CAN

by Samuel Vernon

Gift of Mrs. Murray S. Danforth, 1933

Interesting as this particular find may be, it in reality barely overshadows the accomplishments of Woolley at Ur, or, again, the achievements of the Germans working for the Berlin museums.

Their excavation of the Processional Road leading to the Ishtar Gate is, perhaps, the most remarkable. This sensational find is of interest to readers of this Bulletin and friends of the Museum because one of the objects found there has recently been purchased with the Museum Appropriation, and is now installed in the hall at the top of the south stairway. The illustration on page 33 of this issue is of the object in question.

What, then, of this find in general, and our lion-relief in particular?

In 1899 Dr. Robert Koldewey and his able assistants began excavations at Babylon. It was not the first time that Koldewey had been there, for he had made previous visits in 1887 and 1897, but merely for preliminary survey. The excavations noted lasted into 1912, and the traditions of Babylon of old became more in detail the reality of the present. We are not concerned with the wealth of material found, save that in the area along the processional way of Marduk leading to the Ishtar Gate, for from this spot came the recently acquired lion in the Museum.

The street, or formal approach, leading first to the great gate and thence to the temple of Esagila, sacred to the god Marduk, was built by the king whose inscriptions on the sides of the paving stones (breceis) reads—"Nebuchadnezzar, King of Babylon, son of Nabopolassar, King of Babylon, am I. The Babel Street I paved with blocks of Shadu-stone for the procession of the great Lord Marduk. Marduk, Lord, grant eternal life." This was Nebuchadnezzar I (602-562 B. C.) He it was who captured Jerusalem and took Judah into captivity.

This important road was lined by Nebuchadnezzar with two high parallel walls, the height of which is undetermined, but they were sufficiently high to be very useful, if necessary, for defence against ene-

mies. These walls were seven metres thick. The sides of the walls lining the road were decorated with a facing of enamelled bricks on which were animals in relief, the details of which were brought out in color. During the dig of 1899 the fragmentary remains of many of these tiles were recovered, and the scheme of decoration determined. Koldewey tells us that the walls had towers. The areas between were decorated with long friezes of walking lions treated with characteristic Assyrian skill. Apparently there were two to each panel, and the excavators worked it out that the side walls had sixty lions on each, or one hundred and twenty in all. The fortunes of war, the loss by fire, and the ravages of time had reduced this magnificent series to mere fragments, as may readily be seen in the specimen in the Museum. But such a find of fragments is only a challenge to archaeologists, and in the course of years and with indefatigable patience the German workers have succeeded in reconstructing a limited number of these lion panels. Naturally, a number of these and the best have been retained for the German museums, but a few have been released to American institutions, one of them being our own Museum. Other examples are to be seen and enjoyed in the museums at Boston, New York, Philadelphia, and Detroit, and at the University Museum of Chicago. At the latter place other important subjects from the same source may be seen.

The method of the manufacture of these figures, as suggested by Dr. Koldewey is of interest. This calls for the erection of a model wall of plastic clay, the subsequent modelling of this, the careful study of the unions of these bricks so that the lines would not interfere too much with those of the subject, the making of separate bricks from this model of burnt pottery, and the careful glazing in colors, with subsequent firing to bring about the finished results. Dr. Koldewey in his reports makes interesting comparison between the lion reliefs and the equally well known reliefs in alabaster, calling attention to the square



GLAZED BRICK LION

Museum Appropriation, 1934

Babylonian, 605-562 B. C.

treatment of the latter and the rounded and more modelled surfaces of the former. This perhaps was useful to facilitate the making of the bricks from the moulds. Attention is also directed to the dark lines with which the general details were first drawn, and followed by the more readily melted enamels.

It was perfectly natural that rows of lions should guard and decorate the processional way, for not only was the animal a favorite subject in Mesopotamian art, but in this instance it was the sacred animal of Ishtar, goddess of war as well as of love, and also mother of the gods.

The frequency of the lion as a model in Mesopotamian art, wholly aside from its connection with Ishtar, is perhaps due to the fact that it was native to the land, and, because of its courage and the magnificent fight it so frequently put up, was a challenge to the prowess and daring of the kings and nobles alike. But as will be seen from our relief, the Mesopotamian lion is quite different from the African lion, which is the one most familiar to us, in that he does not have the dark and shaggy mane, and in size is perhaps a little smaller than his African relative. While formerly he was to be found in valley, plain and mountain in Mesopotamia, now he is rare and only appears in or around the great

areas of marshland in the Mesopotamian plain.

When treated in art he usually appears walking forward, his eyes focussed on his enemies, his mouth open in menacing manner, his every muscle tense with power and force. So far as treatment in glazed tiles is concerned, the lion decorations of the processional way at Babylon are quite the superior of any yet found, even of the Persian lion frieze at the Louvre. The series vary as to color of background, for some have a dark blue ground, while others like our own, have light blue or green. Apparently from the evidence at hand it was Nebuchadnezzar who developed this important branch of ceramic art to enhance the beauty of the great capitol of his entire empire.

It may further increase the interest in our relief to realize that it belongs to that series which Diodorus Siculus writes about. He lived about 44 B. C. and the description of Babylon was given him by Ctesias, the body surgeon of King Artaxerxes Mnemon. Here we read with interest the words of Diodorus when he tells of "all manner of shapes of animals on rough bricks with coloring very like that of nature" and reminds us that on both the towers and the walls were "representations of all kinds of animals, and as far as coloring and

shape went, well done." This applies alike to the polychrome decoration of the royal castle as well as the processional way, whose original name was Aiburshabu.

Lastly, it is permitted that fancy might roam back to the days of the Captivity, and realize that Nebuchadnezzar himself frequently passed this figure on his way to the Temple of Marduk, to say nothing of the Jews themselves, even including Daniel, who must have seen it as a part of the great construction leading up to the Ishtar gate.

This relief and the others already noted indeed justify the claim made by Nebuchadnezzar in this fifth column of his great *Steinplatten* inscription, that he had "made the road glorious."

L. E. ROWE

NOTE.—(Indebtedness is acknowledged to "The Excavations at Babylon" by Robert Koldewey, translated by Agnes S. Johns, MacMillan, 1914, which may be consulted in the Library.)

A WATER-COLOR BY GUSTAVE MOREAU

IT is curious how often in connection with works of art that frequently there is some anecdote of former ownership, creation, history, criticism or condition which adds interest to the object in question. It may not always affect in the slightest degree the standing of the work of art as to its merit, but often it does; yet works of art are worthy of being treasured in direct ratio to the degree of power they have in affecting the life and aesthetic sense of the people with whom they come in contact. Such anecdotes or incidents may be slight, but again they may be worthy of being treasured indeed.

In connection with the Moreau painting owned by the Museum, I recall one of the delightful experiences of last summer. It was in one of Paris' most frequented tea-rooms, where conversation without haste goes with perfect service, pleasing surroundings, delicious tea and the art of the patissieur. My companions were a delightful and gifted French painter and his charming wife, and that tea was one to be remembered. In the course of conversa-

tion the artist was asked about his opinion of Gustave Moreau and his work as shown in the Moreau Museum in Paris. His reply was so delightfully French, so apt and clever, that to my mind it warrants being treasured. His reply, given with a smile, not of cynicism, was, "That depends on how you like him. Moreau, you know, was an artist who pinned ribbons on elephants."

Now the artist in question was a man of long experience, one who knew personally as a fellow-worker, Degas, and most of the great men of recent years, and he himself was a sharer in the great contribution which France is always making in the field of art. Yet, despite the peculiar justice of his comment about Moreau, there is much about the man and his art, the times he lived in, and the part he played, the influence he has had and doubtless will have, and in particular the beauty of the excellent example of his work which belongs to the Museum, to warrant being recorded here.

It is the usual thing at the moment to disregard the fact that the pendulum in art, as in fashion, taste, morals, religion and any other phase of life, is constantly swinging. For years the swing has been away from romanticism towards new expressions of other sorts. We frequently use in connection with this swing the word radical, but of course this means merely new, for the radical of today is the commonplace of tomorrow. Already there are bits of evidence at hand to show a renewed interest in certain phases of romanticism. In general we are first amused to see what was done by the masters of romanticism and then, often struck by their very real genius, to our delight we find what true artists they were, although of other days and ways. Proof of this is readily seen in the late re-judgment of Theodore Chasseriau, and, to our mind, something of the kind will be true in the case of the best of the work from the brush of Moreau. Certainly, Chasseriau exerted a very marked influence on the generation of artists who followed them, in which were such giants

as Gericault and Delacroix and as we shall see, Moreau in his day was also a teacher to be reckoned with.

As usual in the case of a worthwhile artist, we cannot separate entirely the paint-

architect, was evidently a man of means, and recognized the promise of talent in his son. Therefore, his road was a natural one to the École des Beaux Arts, and later to the studio of Picot. His first Salon



HESIOD

by Gustave Moreau

Gift of Mrs. Gustav Radeke, 1928

ing from the man, especially in the case of Moreau who painted his soul and dreams into his work.

Gustave Moreau was born in Paris on April 6, 1826. His father, a government

painting was shown in 1852, and he was especially active from 1864 to 1878. During this period he was very productive but naturally the taste in France was rapidly changing, and while for a time his work

was most popular, he allowed the waves of Impressionism and all the other isms of the day to pass him by while he dreamed his dreams. Nevertheless, honors came his way including election to the Académie des Beaux Arts in 1888, and the decoration of the Legion of Honor. What is even more important, discerning artists like Degas and others realized the gifts he had contributed to French art. So that he lived in honor and had an active career until his death on April 18, 1902.

Moreau's trip to Rome where he fell under the spell of da Vinci Mantegna, and other Renaissance painters, developed his love of the antique, hence his frequent choice of subject in that field. But it does not explain what he so skillfully developed in his style, his love of brilliant, glittering color, his curious eerie, almost morbid imagination, his complete absorption in the world of fancy.

As usual there is much that may be said of interest about the artist as an individual but perhaps it is well merely to add that he exhibited rarely, preferring to keep his visions to himself. And that when he died he left over eight hundred of his works to the city of Paris to form the Moreau Museum.

It is interesting to find among French artists and architects a number of representatives who handle the classic spirit in their own imaginative way, re-interpreting as it were. Among the painters Moreau is distinguished in this respect, and Stranahan sums up his genius delightfully with the phrase "consciousness of the present with dreams of the past."

The water-color in the Museum finds its home there, through the connoisseurship of the late Mrs. Gustav Radeke. It is an interpretation by Moreau of a little of Hesiod. Those to whom Hesiod is more than a name, and who also are not affected by the controversial points touching him and his work, find in him the earliest Greek poet whose poems have survived to our time. "His Work and Days," and particularly his "Theogony," together with his "Shield of Heracles" are full of details

of gods and heroes famed in Greek legend. Small wonder is it then that Moreau, already inclined to revel rather among the gods from Olympos than the commonplace of history, found much there to interest him. So it is with Apollo and the messenger bringing his lyre with which as Hesiod says he rejoices the deathless god on Olympos, that the artist is concerned and has given us this fine study.

From some points of view Moreau's work may be wholly out of sympathy with modern art, and as expressed by the artist already noted he may be charged with the use of "ribbons on elephants," but he certainly was a gifted man who not only was well received in his day but had a distinguished group of pupils, among whom are Rouault and Matisse of our time. Their method of work is hardly to be compared to his, but they are indebted to him for sound instruction and for an interest in strong brilliant color.

We are told that in one of his notebooks Moreau wrote the following, "I do not believe in what I touch or what I see, I only believe in what I do not see and above all in what I feel." A visionary perhaps, but possibly the world needs artists of vision to awaken us to the power and value of imagination. We need to know Apollo, not the Far-Darter, wielder of the bow, but he of the Lyre, whose divine music Moreau sought to suggest to us.

L. E. ROWE

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